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CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
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ART AND BOOK SALE CATA-

LOGS—The American Art News, in
connection with its Bureau of Expertis-
ing and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE DECEMBER BURLINGTON

A fine reproduction of the S. Cecilia-
Master's "S. Paul," now in the posses-
sion of Mr. Stephan Bourgeois of 668
Fifth Ave., forms the frontispiece of
the December number of The Burling-
ton Magazine, and is ably commented
on by Osvald Siren in his article on
"A great Contemporary." A paper by
Mrs. R. L. Devonshire, entitled, "Sul-
tan Salah-Ed-Din's Writing-Box in
the National Museum of Arab Art,
Cairo," gives an interesting account of
this and other treasures of mediaeval
Mohammedan art. "Two French En-
amelled Watches" form the subject of
H. P. Mitchell's notes concerning the
early XVII painters in enamel of the
school of Blois.

Pierre Turpin contributes a paper
on "Ancient Wall-Paintings in the
Charterhouse, Coventry," with accom-
panying illustrations. "An Icono-
graphic Note," by F. M. Kelly, deals
with interesting examples of historical
portraiture, and is illustrated with
reproductions of celebrated portraits.
Dr. Abraham Bredius writes agreeably
on a "Landscape" by Cornelius Vroom.
"Old Portuguese Spoons," by E. Al-
fred Jones, is of considerable interest.
H. Avray Tipping continues his series
of papers on "English Furniture of
the Cabriole Period." "Chinese Porce-
lain in the Collection of Mr. Leonard
Gow" is ably described by R. L. Hob-
son. The closing article is on "Whis-
tler Etchings and Lithographs in the
British Museum," by A. M. Hind.

The Burlington Magazine can be
obtained from the American agent,
James B. Townsend, 15 E. 40 St.,
N. Y. City.

PENNELL VS. ART CRITICS

That clever, persistent and blatant
self-advertiser, Joseph Pennell, seized
the opportunity last Sunday, in a lec-
ture on "Etching" at the Metropolitan
Museum, to make his usual attempted
sensation, whenever he speaks or
writes, this time, by a virulent attack
on the Art Critics of the Metropolis.

We hold no brief for New York
critics or so-called critics of art, and
paid our own editorial respects to two
of them last week. We freely admit
that some of them are entirely unfitted
through lack of opportunity for study,
and want of experience, to act or pose
as judges of art or as writers on the
subject. This, anyone who has any
art education or knowledge, who tries
to read or follow the so-called art
columns of some of the daily N. Y.
newspapers, must perceive. But is Mr.
Pennell, who owes his reputation, and
his presumably large income from his
unquestionably superior and able work
in black and white, to the art buying
public, which was first made acquainted
with this work through and by the
American art writers, including those
of New York, and who has received—
we sometimes think—too unstinted and
unqualified praise from these same art
writers—the proper person to attack
them?

Only "Joe" Pennell, who repaid the
hospitality and honors awarded him
for years by the English Government
and people, by abusing that Govern-
ment and people in and out of season
—when they were our allies in the war;
who delights in poking fun at and
harshly criticising his own home city
of Philadelphia, and who has snarled
through the press of two countries for
many years, at almost everyone and
everything, which hasn't or doesn't ap-
peal to him (and we have been, frank-
ly, unable to ever find anyone or any-
thing that did so appeal to his peculiar
temperament), would be capable of
consistently and persistently "Biting
the hands which feed him."

Some of the N. Y. art critics may not
know much of art, but they do know
"Joe" Pennell, and he may be sure of
one thing, namely, and to use a local-
ism, "They have his number."

THE FOUNDATIONS OF CLASSIC ARCHITEC-
TURE by Herbert Langford Warren,
A. M.—illustrated from documents and
original drawings. The Macmillan Co.,
New York, 1919.

This posthumous work of Herbert Lang-
ford Warren gives in an admirable and
condensed form his life-long teachings of
the history and principles of architecture.
As Dean of the Faculty of Architecture at
Harvard University, Mr. Warren's scholar-
ship and artistic impulse were unflin-
g sources of inspiration to students, and his
pronouncements had all the authority that
only profound knowledge can give.

The book starts with ancient Egypt, the
cradle of the earliest architecture of which
the world has any definite knowledge, and
deals with the three great periods, from the
founding of the first dynasty by King
Menes about 3,400 B. C., down to the 30th
dynasty and the conquest of Egypt by Alex-
ander the Great 332 B. C. The "modifying
influence of late Greek art" is noted
in the period of the Ptolemies following the
death of Alexander. Another ancient civil-
ization, that of Mesopotamia, occupies
Chapter II, and treats of the earlier Baby-
lonian period before the Egyptian invasion,
the Assyrian period, and the second Baby-
lonian period, following the overthrow of
the Assyrian power. Chapter III is devoted
to the art of Persia in the days of Darius
and Xerxes, and is followed in Chapter IV
by an account of Aegean art out of which
Greek art sprang. Greece is the theme of
Chapter V, and fills one half of the volume.

PENNELL PLAYS ART CRITICS

Joseph Pennell attacked the art critics of
N. Y. in his lecture at the Metropolitan
Museum last Sunday afternoon. He declared
that there is not an art critic in N. Y. who
can "practice what he preaches." His re-
marks were greeted with applause by an
audience that filled the lecture hall.

"It's a perfect scandal for the critics of
New York," said Pennell, "to try to tell us
what is good and what is bad. There never
has never been a great art critic who wasn't
an artist himself and the critics here certain-
ly are not artists."

"There is only one college professor in
the U. S. who is capable of writing on the
subject of the fine arts. That man is John
C. Van Dyke, of Rutgers."

Pennell declared that America is becom-
ing artless and savage and altogether unap-
preciative of work that is really worth while
and that the "art" preferred by most per-
sons is that which appears in the comic sec-
tions of the Sunday newspapers.

PHILADELPHIA

Sales at the annual Water Color show at
the Academy which closed Dec. 20 were not
encouraging, a matter of regret, for it was
a good show, better than last year's and
should have had more financial success. A
number of Pennell's war work lithographs
were sold as were also "Summer" and
"Leda" by Arthur B. Davies; "Through the
Mist" by John W. Little, "Where the Bombs
Fell," by Emma Cooper; "A Winter Night,"
by H. Devitt Welsh; "Hog Island" by Her-
bert Pullinger; "Swallows" by Troy Kin-
ney; "Bunch of Asters" by I. V. McF.
Boyle; "Who's Afraid," by Eliz. A. McG.
Knowles; and a miniature portrait by the
same artist, "Post Office" by F. Eliz.
Wherry and "Mrs. E's House" by Margaret
Maule.

Book-lovers, print collectors, and artists
assembled in the curious top floor rooms
of the Philobiblon Club on a recent eve, to
hear J. Pennell's illustrated talk on "Whis-
tler." It appeared during the current of his
very pithy remarks that besides the "Yel-
low Biskin" in the Wiltach collection there
are two other important Whistlers owned
here, one a family portrait belonging to the
estate of the late A. J. Cassatt, another a
figure of a girl in white now in the draw-
ing room of Mr. John F. Braun's house at Mar-
ion. Pennell gave the management of the
Pa. Academy several digs for their neglect
in not acquiring some years ago Whistler's
portrait of his mother. It must be frankly
said that it does not require much penetra-
tion to observe that the Whistler cult is
being largely overdone in certain quarters.
Indiscriminate worship of the man and
everything he did has an air of insincerity
about it and invites the suggestion there is
a motive of a personal nature connected
with it.

Troy Kinney is exhibiting 24 etchings at
the Rosenbach galleries of dancing figures,
that show careful and analytical study of
the expression of emotion by the move-
ment of the human body.

As if it were not sufficiently aggravating
to the long suffering tax payer to find his
property in the Johnson and Independ-
ence Hall collections of art stored out of
sight while the money voted for its display
for the public funds, and bequeathed for
its maintenance, gradually melts away un-
der the expense incurred in lawyers' fees,
storage charges and curator's salaries, a new
danger has appeared in the award of a con-
tract for the sum of \$40,500 to remove the
splendid Washington group at the Green
Street entrance to Fairmount Park to a lo-
cation on the Grand Plaza, as yet only exist-
ing on paper, in front of the new Art Mu-
seum at the head of the Parkway. Politics
is said to be responsible for this new raid
of the out-going coterie of city officials
who, in the last few days of job-holding,
prior to the advent Jan. 1st of the Moore
administration, are rushing bills through and
awarding contracts for work to be paid for
by other people. It would certainly be an
outrage if this great work of historic sculp-
ture should be taken down and stored away
from sight for the uncertain period of the
completion of the work of the new museum.
Excavations have already begun upon the
site of that building, it is true, and it has
been stated that the superstructure will be
finished in five years' time but one has no
often been deceived by similar statements
that no reliance can be placed upon them.
In reference to the matters of the care of
the Johnson pictures in the New Century
Storage House, there is no question as to
the qualification of Mr. Hamilton Bell, but
there is a question as to who had the right
to appoint him under the terms of Mr.
Johnson's will.

Eugene Castello.

A recent number of "Le Cousin Pons"
of Paris announces the sale by Mr. Lennie
Davis, the well-known dealer of 7 Place
Vendôme, Paris, of a remarkably fine
Beauvais suite of furniture from the col-
lection of the Count de Lariboisière, for a
sum stated to be more than one million
francs.

OBITUARY

Francis Hatch Kimball

Francis Hatch Kimball, architect, died in
this city on Christmas Day. He was the
first to use the caisson system of foundation
for the erection of buildings, and he was
called the father of the modern skyscraper.
Until his death Mr. Kimball was associated
with George K. Thompson, with whom he
planned the City Investing Building, the
Garrick Theatre, the Fifth Ave. Theatre, the
Manhattan Life Building, the Trust Com-
pany of America Building and other
modern office buildings.

Francis Hatch Kimball was born at
Kennebunk, Maine, in 1844. When four-
teen he entered the employ of a builder. He
later removed to Boston, and several years
afterward worked on the plans for many of
the life insurance buildings of Hartford,
Conn. He was employed upon the design
for the Capitol of Connecticut and also for
Trinity College, Conn. Mr. Kimball spent a
year in London studying with William
Burgess, the famous master of French
Gothic architecture.

During the Civil War, Mr. Kimball who
was seventeen at the outbreak of the war,
enlisted in the navy. After his return from
England Mr. Kimball specialized in the
erection of theatre buildings, planning many
theatres in the West and the South, as well
as in this city. He designed the Casino in
this city, said to be the best example of
Moorish architecture in this country. He
is survived by his widow, Mrs. Jennie Kim-
ball, who was Miss Jennie G. Wetherell, of
North Falmouth, Mass. He was a member
of the Players, City and Lawyers' clubs and
the N. Y. Chapter of the American Institute
of Architects.

Samuel Hollyer

Samuel Hollyer, one of the last of the
old school line engravers, whose work has
been largely supplanted by photo engrav-
ing, died Monday last, Dec. 29, in his N. Y.
home, aged 94. He worked steadily up to
a few weeks ago, when he received injuries
in a fall.

He was born in London in 1826 and re-
ceived his early training as an engraver
under the tutelage of Finden, who did much
of the engraving for J. W. M. Turner.
After making several short visits to America
he settled here in 1866. For many years
he lived in Guttenberg, N. J., but recently
he had been living in town.

Although Mr. Hollyer's first signed en-
gravings appeared in 1842, the work which
brought him his initial reputation was "The
Gleaner," a portrait of the woman he mar-
ried sixty years ago. The engraving was
executed shortly before the artist came to
America.

Other of his fine plates were "The Flaw
in the Title," after Beard, and "Charles
Dickens in His Study." In 1904 he brought
out a book of 100 engravings of old N. Y.
which attracted much attention. He also
had published several books of engraved
portraits.

Mr. Hollyer had a flowing white beard
and was not unlike the late John Ruskin
in appearance. He had an intense dislike
of anything savoring of publicity. His wife,
Mrs. Madeleine Hollyer, survives him, as
also a brother, Frederick, a London photog-
rapher.

BOSTON

The feature of the artists' tea last week
at the Grace Horne Gallery was the ex-
hibition of a dozen etchings by Arthur W.
Heintzelman, which made a small, but
imposing, showing. The prints are dis-
tinguished by unusually able draughtsman-
ship, a well-defined technique and strong
imaginative feeling. The pencil portraits
of Stanley W. Woodward, now shown at
this gallery, are attracting deserved atten-
tion, as they are finished drawings and show
good draughtsmanship and pencil technique.
The artist's portrait of "A Young Man"
won the highest prize for drawings at the
recent Concord Exhibit.

Lectures this week at the Museum of
Arts were by Mr. Philip A. Means, on
"Ancient Peruvian Civilization," and Mr.
Walter W. S. Cook, who gave an interesting
talk on "Spanish Paintings." The Spanish
paintings in the Museum range from a por-
trait by El Greco, of Fray Feliz in 1609; to
the modern portrait of "My Uncle Daniel
and His Family," by Zuloaga.

After a successful Christmas sale, which
included many of America's most eminent
painters, the Vose Galleries will be hung
anew with examples of Old Masters from
January 5 to 17. This display will be fol-
lowed by one of a group of paintings by
William E. Norton.

George L. Noyes, who painted at
Gloucester, Mass., last summer, and in the
White Mountains for a number of years,
has sought new environment and in his
current exhibition at the Guild of Boston
Artists, shows 7 good-sized canvases of
scenes in and about Addington; "Isle de
Joyeuse," the largest and most pretentious
of these landscapes, is a close-up view of
both banks of a quiet forest stream.

Sidney Woodward.